

J. LEYBACH.



PREMIERE NOCTURNE	(Op. 3)	50
DEUXIEME NOCTURNE	(Op. 4)	50
THEME ALLEMANDE	(Op. 5)	75
DEUXIEME GRAND VALSE BRILLANTE	(Op. 20)	75
LA SONNAMBULA. Fantasia Brillante	(Op. 27)	90
FAUST. Fantasia Brillante	(Op. 35)	75
LA DIABOLIQUE	(Op. 47)	50
I PURITANI. Fantasia Brillante	(Op. 48)	75
PREMIERE CHANSON A BOIRE	(Op. 50)	65
FIFTH NOCTURNE	(Op. 52)	60
UN BALLO IN MASCHERA. Fantasia Brillante	(Op. 56)	1.00
NORMA. Fantasia Brillante	(Op. 65)	1.00
OBERON. Fantasia Brillante. Four hands	(Op. 67)	1.00
MERMAID'S SONG. Oberon	(Op. 86)	30
OBERON. Fantasia Brillante	(Op. 86)	75
PREMIERE ÉLÉGIE. Caprice	(Op. 88)	50
DER FREYSCHUTZ. Fantasia Brillante	(Op. 96)	1.00
CARMEN. Fantasia Brillante	(Op. 103)	75
SOUVENIR D'ENFANCE. Balladine	(Op. 106)	65
MARCHE BRILLANTE	(Op. 113)	50
DEUXIEME TYROLIENNE. Caprice, (Op. 118, No. 4)	(Op. 124)	50
SALVIA. Valse Brillante	(Op. 125)	1.00
LOHENGRIIN. Fantasia Brillante	(Op. 180)	65
LES RAMEAUX. Fantasia Brillante	(Op. 208)	60
ESTRAMADURA. Caprice	(Op. 210)	60
LA HARPE EOLIENNE. Nocturne	(Op. 216)	65
VALSE POETIQUE	(Op. 224)	50
REGRETS	(Op. 235)	50
LA CHANT DU NAUTONNIER		

LA DIABOLIQUE.

GRANDE ETUDE CARACTERISTIQUE.

J. LEYBAUM, Op. 47.

Presto $\text{♩} = 152.$

p legg stacc.
senza Ped

cres.

p

cres.

p *cres.*

Ped * *Ped* * *Ped* *

f *Ped.* *

Musical score for "The Song of the Lark" by Maurice Strakosky. The score is for piano and voice. The piano part is in 4/4 time, featuring a steady eighth-note accompaniment. The voice part is in 4/4 time, with lyrics in French. The score includes dynamic markings such as "cres." and "f", and performance instructions like "Ped." and "cresc.".

Musical score for "The Merry Widow" by Franz Lehár, measures 1-6. The score is in 2/4 time, key of D major. It features a piano (p) and forte (f) dynamic range. The melody is in the right hand, and the bass line is in the left hand. Pedal points are indicated by "Ped." and asterisks. A crescendo is marked "cres."

Musical score for "The Merry Widow" by Franz Lehár, measures 1-8. The score is in 2/4 time, key of D major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked with "cres." and "p". The bass line is marked with "Ped." and "cres.". The score includes a repeat sign and a first ending bracket.

p sempre stacc.

senza Ped.

cres

p

cres.

Ped. *

p *cres*

Ped. * Ped. * Ped. * Ped. *

f

Ped. * Ped. * Ped. *

Treble staff: *p*, *cres.*, *f*
 Bass staff: *p*, *cres.*, *f*
 Ped. * Ped. * Ped. * Ped. * Ped. *

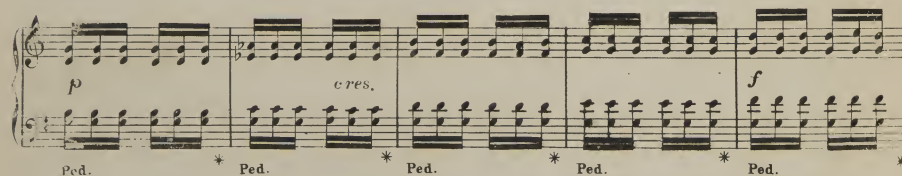
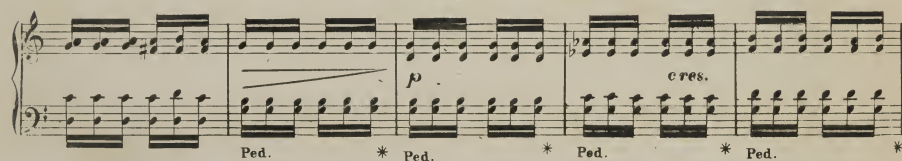
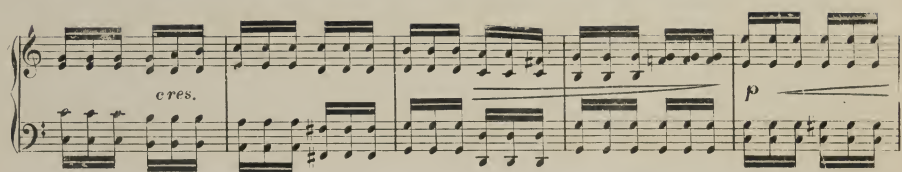
Treble staff: *p*, *cres.*
 Bass staff: *p*, *cres.*
 Ped. * Ped. * Ped. *

Treble staff: *f*, *p*
 Bass staff: *f*, *p*
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Treble staff: *pp sempre stacc.*, *p*
 Bass staff: *p*, *p*
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Treble staff: *f*
 Bass staff: *f*
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Treble staff: *f*, *p*
 Bass staff: *f*, *p*
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *



First system of musical notation. Treble and bass staves. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. *.

Second system of musical notation. Treble and bass staves. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. *.

Third system of musical notation. Treble and bass staves. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. *.

Fourth system of musical notation. Treble and bass staves. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *.

Fifth system of musical notation. Treble and bass staves. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. *.

Sixth system of musical notation. Treble and bass staves. Pedal markings: Ped. * Ped. * Ped. * Ped. *.

INCOMPARABLY THE BEST THE KING OF PIANO INSTRUCTORS—ENDORSED BY PRESS AND PROFESSION.

NATIONAL SCHOOL FOR THE PIANO.

—BY W. F. SUDDS—

It is designed, not only for those who desire to become professional pianists, but also for those who aim to become accomplished amateurs, while for those who are compelled to become self-taught players, it will be found the most valuable aid ever published. We would call attention briefly to the following points:

1. It teaches the first principles of music, partly by means of musical writing lessons, to be filled out by the pupil, affording a much clearer and easier way of overcoming first difficulties than other works of the kind contain.
2. The exercises are more carefully graded, introducing the pupil to but one new feature at a time, while in each case the necessary explanations, which are usually left for the teacher to give orally, are, as far as possible, written in detail.
3. The art of fingering, touch, accent, etc., is more fully treated than in average works.
4. It contains full and complete instructions in Harmony and Thorough-bass, subjects all-important, and yet scarcely hinted at in other Piano-forte Methods.
5. It instructs the student in the principles of vocal accompaniment, including playing from a vocal score, thereby preparing him to be an efficient church organist, when necessary; this, too, is peculiar to the work.

The following are selected from hundreds of testimonials fully endorsing the above claims:

WHAT NEW ENGLAND SAYS:

THOS. P. MAGON, Bath, Me.
"The 'National School' is rightly named. From what I know of your work in another department, 'Amateur Glean,' I had reason to expect that in your new work and my expectations are more than met. I find no new feature and such mastery treatment of the whole subject, that I can only say—it is just what we teachers, and our pupils, need. No instruction book that I am acquainted with embraces so much, or so clearly defines what they embrace. I hope it may meet the success it merits."

JULIUS EICHBRECK (Boston Conservatory of Music), Boston, Mass.
"I find 'National School' a useful and well-planned work, well adapted for its purpose and a welcome addition to the many excellent methods that have been published here and in Europe. I wish you all success."

The Pilot, Boston, Mass.
"An exhaustive and valuable book."

S. SEILER, New Haven, Conn.
"Our teachers consider 'National School' the best of all piano books published in the United States."

O. K. KIRKALL, Manchester, N. H.
"The publishers do not claim enough for 'National School.' It meets a demand never so thoroughly supplied before."

F. A. FOWLER, New Haven, Conn.
"I consider that 'National School' has no rival among American publications."

A. S. BENDIS, Fitchburg, Mass.
"I can confidently recommend 'National School' to all who wish for an instruction book complete in all the details of piano-forte playing."

DR. LOUIS MAAS, Boston, Mass.
"After a careful survey of 'National School,' I am very glad to tell you that I think it one of the very best books of that description that has been brought under my notice. It is simple, comprehensive and yet exhaustive—containing everything that can be sought for in anything of its kind. I shall be glad to recommend and use it as far as it is in my power."

WHAT THE MIDDLE STATES SAY:

Albany (N. Y.) Morning Express.
"Destined to have a large sale."

MORRIS A. HANFORD, Middletown, N. Y.
"Our teachers are well pleased with 'National School.'"

Phila. (Pa.) Chronicle-Herald.
"An admirable and exhaustive work."

Harrisburg (Pa.) Independent.
"Contains more than double the amount of musical information found in any other book of the kind."

GEO. F. BRANCO, Philadelphia, Pa.
"Kind 'National School' an excellent work. As a book for teachers of the piano, I can strongly recommend it."

HENRY ROBINER, Easton, Pa.
"I have been very partial to Richardson's justly famous 'Method' for some time, but now I find it is not so much a method more complete in some respects and with less explanation in others, as a more pleasing detail. I find that 'National School' has all the merits of Richardson's, with the following additional ones, viz.: Entertaining and instructive details; remarks upon the proper use of the pedal; clear explanation of the various embellishments; latest studies of modern masters, Heller, Kohler, List, and others; the exercises upon accent and remarks upon vocal accompaniment; the excellent musical and biographical dictionary, and, by no means the least important, the fine treatise on harmony with its numerous examples."

JAN N. BUCK, Philadelphia, Pa.
"The 'National School' has been examined at length. It gives me pleasure to endorse its completeness and the clearness wherewith all the fundamental points have been therein set forth, as well as the judgment displayed in the selection of the various studies, etc. I have nothing but praise, furthermore, for the writing, the several dictionaries, and the short but satisfying treatise on harmony."

A. H. FETTERSON, Allentown, Pa.
"National School" is a very thorough and minute work. It certainly contains everything that can be desired by teacher or pupil."

ADAM GERBER, Philadelphia, Pa.
"In every way I find 'National School' the most practical work for that kind of instruction—like piano—that has ever been brought under my notice. I am sure that I can say confidently and without presumption, that it is not only a thorough instructor, but also an encyclopedia, which I can recommend most heartily to the profession."

A. H. ROWE, Philadelphia, Pa.
"I have thoroughly examined 'National School,' and have no hesitation in pronouncing it one of the best and most thorough instructors ever seen. It contains studies, methods and original ideas in his work, which cannot fail to prove of great value."

JULIUS STRECKER, Chester, Pa.
"I think 'National School' a grand success in every way."

JULIUS DODGERS, Chester, Pa.
"National School" is certainly the best piano instructor ever published in this country."

O. W. SHEPHERD, Akron, N. Y.
"Consider 'National School' worth double of any piano school I have ever seen."

6. It is the only piano school which keeps, at any length, on the proper use of the scaled, and much-avoided, 'trout pedal.' On this subject alone, the work is of priceless value to the young student.

7. We find among its contents, the subject of musical form, phrasing, etc., made plain and interesting to the pupil.

8. Aside from more than the usual amount of so-called technical matter, there is interspersed a valuable repertoire of piano music, selected from the works of Schubert, Mendelssohn, Mozart, Bach, Beethoven, Rubinstein, Moszkowski and others, with explanatory notes concerning the peculiarities and proper performance of each.

9. And last but not least, is included a dictionary of music, with proper pronunciation of names and musical terms, with biographies of prominent ancient and modern musicians and composers.

That the "National School" opens to the student the shortest and best possible road to proficiency, is beyond a doubt, especially when we consider the well-known ability and recognized talent of the editor, as evidenced in former works. And after a glance at the foregoing, it is almost superfluous to say that this book contains more than double the amount of musical information found in any other work of the kind.

THE FOLLOWING ARE SELECTED FROM HUNDREDS OF TESTIMONIALS FULLY ENDORSING THE ABOVE CLAIMS:

W. W. GILBERT, Philadelphia, Pa.
"National School" is a most excellent and progressive work for the piano student, and I am pleased to have the opportunity of expressing my approval of its many good points."

MARSH W. WARREN, Philadelphia, Pa.
"National School" is an admirable work, having the different grades of study well synthesized and sufficiently varied, without being too voluminous."

LOUIS BRACK, New York.
"I have carefully examined 'National School' and find it a very thorough work, superior to any method published."

ANNA BELLE FORD, Blairsville, Pa.
"National School" is an admirable work. It will give me pleasure to recommend it."

DUDLEY BUCK, Brooklyn, N. Y.
"I have examined 'National School' and am glad to say that I think you have compiled a good work, covering all the essential points of piano-playing, and which, properly made use of, cannot fail to produce good players. I trust that you will be rewarded for the labor and pains you have evidently taken."

Music and Drama, New York.
"National School" will prove an exceedingly useful work, containing, as it does, a vast amount of information in a condensed form. It is a work that teachers and pupils as well as will prove useful to the student in forming the hand and acquiring 'touch.'"

WHAT THE SOUTHERN STATES SAY:

WM. H. SHEER, Wheeling, W. Va.
"I consider 'National School' the best and most comprehensive I have ever had for sale."

Wheeling (W. Va.) Register.
"A valuable book of instruction and reference."

S. S. DORTZ, Washington, D. C.
"I think 'National School' a very complete work. It contains all the best regulations of an instructor—thoroughness, progression, comprehensiveness in a word, completeness, leaving the pupil with nothing to be desired."

WHAT THE WESTERN STATES SAY:

J. R. OAKMAN, Indianapolis, Ind.
"I think 'National School' supplies a long-felt want. All teachers pronounce it first class."

Sacramento (Cal.), Daily Record-Union.
"The book is claimed for it."

Chicago (Ill.) Inter-Evening.
"A valuable book of instruction and reference."

R. A. KIRKIN, Knoxville, Ill.
"I am highly pleased with 'National School.' I think it contains all the complete works on piano technique that I have used. I should not have been able to do this without it."

H. J. VOTTELER, Cleveland, O.
"Your 'National School' I find to be a most most useful work. It has so many advantages over every book of the kind, that it cannot fail to take the lead."

A. L. BARGH, St. Louis, St. Francis, Cal.
"National School" is a fine work, and pronounced by all who have seen it."

G. G. LOOMIS, La Crosse, Wis.
"National School" is certainly a very fine piece, and pronounced by all who have seen it."

HARVEST SAGE, Lapeer, Mich.
"The use of 'National School' should be inter-national, for it has more features of merit than any other similar work. Its illustrations and explanations are a great assistance to the teacher and its many other good things are all appreciated. It is the best."

Mrs. M. W. KIRBY, Plymouth, Ind.
"I have examined your 'National School,' and pronounce it an excellent work."

G. W. WARREN, Evansville, Ind.
"National School" is without doubt, one of the most common-sense instructors. I wish you the success the merits of the book deserve."

WILL L. THOMPSON, the popular song writer, East Liverpool, Ohio.
"I am very much pleased with 'National School.' It shows careful work of a thorough musician. I believe it will become a standard."

J. H. LEWIS, Fayette, Ohio.
"National School" is the best book of its class I have ever examined—best for beginners, best for intermediate, best for advanced pupils. It is an instruction book, an encyclopedia, a history and biography combined in one. It has no superior and is the work of a mastery musician. Our pianist, Mr. Perry, agrees with me."

G. J. WHITNEY, Detroit, Mich.
"Sudds' 'Piano Method' is the best work of the kind we ever saw and it will certainly become popular."

CANADA'S VERDICT.

CARL MANNING, Toronto, Ontario.
"I can truly say that I am much to admire in your 'National School.' I think it the best school of its kind and it will certainly have a very large sale amongst the more prominent teachers in Canada and the United States."

London (Ont.) Catholic Record.
"It will be found the most valuable aid ever published."

SEE FULL LIST OF TESTIMONIALS.

PRICE, HANDSOMELY BOUND IN HALF CLOTH, \$3.25.